

# The Musical World.

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SATURDAY, NOVEMBER 27, 1858.

PRICE 4d.  
STAMPED 5d.

## CRYSTAL PALACE.—SATURDAY CONCERTS.—

THIRD CONCERT, this day (Saturday) November 27th, at Half-past Two. Vocalists, Madlle. Maria de Villar, and Miss Eleanor Armstrong, pupil of Mr. Frank Mori, her first appearance at the Crystal Palace. Solo Concertina, Signor Regondi. Doors open at Ten. Admission, Half-a-Crown; or by Season Ticket, Half-a-Guinea; Children under Twelve, One Shilling.  
The Fourth Concert will take place on Saturday next, 4th December, at Half-past Two.

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## REVIEWS.

"W. H. BIRCH'S VOCAL MISCELLANY"—a selection of choruses, glees, quartets, trios, madrigals, part-songs, &c.—composed by W. H. Birch. (D'Almaine and Co.—and W. H. Birch, Amersham, Bucks.)

THE majority of these pieces, the composer informs us, were written "for the use of the gentlemen at the Amersham school." They are worthy for the most part of a much wider circulation, being characterised alike by genuine melody and well chosen harmony, unexceptionably arranged for the voices, and, if judged merely as compositions, interesting in themselves, and in every instance well adapted to the character of the words. Of the two settings of Tennyson we prefer "Excelsior," a four-part song, and one of the best musical versions of that too-often abused poem we have yet seen. The other—"The Hymn of the Moravian Nuns"—has, nevertheless, many points worth attention. The two Hunting Songs (four-part choruses, interspersed with solos), at the commencement of the book, are both spirited—the second, in B flat ("The Huntsman's horn is sounding"), occupying the first place, on account of its greater freshness and spontaneity. Not to examine the selection by detail, and premising that every one of the twelve compositions is more or less attractive, we may conclude by pointing to the madrigal "Sweet Echo" (Milton's words) as the most scholarly, and the four-part song, "Truth" (words from Ben Jonson), as the most graceful contained in the volume, which we can recommend without qualification, as a *bona fide* musical volume, without a vestige of triviality or clap-trap, and at the same time presenting few, if any, difficulties to singers.

("Rizzio"—"Miriam's Song"—and other pieces that have come to hand, will be noticed in our next.)

## THE KREUZER SONATA AND MASTER BRIDGE-TOWER.

To the Editor of the Musical World.

SIR,—In Rie's *Notizen*, it is stated that the Kreuzer Sonata, Op. 47, of Beethoven, was originally written for Bridgetower, an English performer, and that he played it at his concert in the Augarten Hall, at Vienna.

The name "Bridgetower" is found in none of our musical lexica, nor have we any means in our ordinary sources of information of arriving at his biography. From Rie's statement, it is clear that Bridgetower was in Vienna between the summer of 1800 and November 1805. Could the date of this visit not be fixed somewhat nearer?

In Gerber's *Musical Lexicon* (the second), in the article on Franz Clement, the violinist, we find that he (Clement) was in London at the age of 8 or 9 years, and that Cramer, Salomon, Jarnowick, and Haydn, were so pleased with him, that "these great men often amused themselves with playing quartets with this child, or by accompanying him. In one of these concerts, a quartet was given, for the fun of the thing (*aus spass*), by performers, whose ages in the aggregate did not amount to 40 years! A young African (!) ten years old, named Bridgetower, competed, as second violinist, with Clement for the mastery."

The *Spires Musikalische Correspondenz*, vol. ii., 1791-2, contains an extract from a letter of Abbé Vogler, who was then in London, in which he praises highly the violin playing of Franz Clement, eight-and-a-half, and "Bridgetower, from Africa, ten years old."

May I hope, Sir, for some further information in relation to this youth, through the columns of your valuable journal?

Respectfully,

T.

## THE VOCAL ASSOCIATION.

(Communicated.)

A GENERAL meeting of the Vocal Association was held at St. James's Hall, on the 2nd inst, Sir JOHN E. HARRINGTON, Bart., in the chair. The following is a brief report of the proceedings:—Another year being added to the history of the Vocal Association, it is the pleasing duty of the committee to furnish a report of the society's proceedings, and an abstract of its accounts. The establishment of a society is usually the trial of an experiment of which time alone can test the value, and the most anxious period in the history of a society is to be found in the first years of its existence. It is, therefore, with feelings of great pleasure that the committee congratulate their fellow-members upon the termination of the second year of this society's existence, and to express their conviction that there can now be no doubt that the Vocal Association has within itself the elements of durability, and will become an institution in which the public at large will feel an interest and desire to promote its success. In taking a general review of the society's career, the committee feel it their duty to refer to the different opportunities that have been presented for the appearance of the Vocal Association in public, apart from the series of six subscription concerts given at St. James's Hall, between the months of April and June of the present year. They would notice, in particular, the event of the marriage of the Princess Royal, on which occasion the society was honoured by the distinguished privilege of being allowed to sing in the state performances, at Her Majesty's Theatre, which will form part of the nation's history, and leave a record of the society's existence of the most advantageous character in public estimation. Also, your committee would refer to the inauguration performances of St. James's Hall, when the society was honoured by the attendance of His Royal Highness the Prince Consort and a distinguished circle of the nobility.

While recording these events, your committee do not conceal from themselves the necessity of making important changes as relates to the admission of members, and past experience has shown that the only practicable method of introducing new singers will be through the medium of an examination as to their capability in voice and musical knowledge. At the same time it has been conceded to our respected conductor that he is at liberty, when occasion shall require, to apply the same test to any individual member now belonging to the society. It is also thought desirable to reduce the number of the present choir, and steps have been taken to effect this purpose. In this movement the committee have felt the task extremely difficult, but resolved on not shrinking from a duty which could not fail eventually to be of immense advantage to the society.

The accounts were then read to the meeting, showing a balance in favour of the society in the hands of the bankers.

Mr. J. BUTTERWORTH (member) moved, That the report now presented to the meeting be adopted.

Mr. W. FULLER (member) seconded the resolution, which was carried unanimously.

Mr. C. LONG (member) rose to move, That the best thanks of this meeting be given to Mr. Benedict for his zealous and talented exertions as conductor of the Vocal Association, and for his uniform kindness in all that pertains to the interests of the society, and followed up his motion with the following speech:—"Ladies and gentlemen, at the request of our committee I venture to undertake a task which I much wish some other member had undertaken, because I must endeavour to pay a tribute of respect to a gentleman whose talents and genius are far above my poor powers of praise, and because, in speaking of certain attacks that have been made upon him, I must use plain terms, however unpleasant they may be to my own feelings, or however presumptuous it may appear to me to set myself up as a fault-finder. I feel we ought, in justice to ourselves, to convey to Mr. Benedict that the Vocal Association not only take no part in these attacks, but indignantly deny that there is the shadow of a foundation for them. The first I shall allude to of these appears in the *Musical Gazette* in a letter signed C. Cresswell, and runs in part as follows:—

"Mr. Benedict's voice, manner, and accent, render the understand-



ing his wishes and intentions difficult, if not impossible. Again, at the rehearsals, instead of beating he generally plays the piano; but I suppose this defect is owing to Mr. Benedict's well-known *penchant* for the piano. The performances have been so bad that the public press has declined to criticise."

Now, in all earnestness of heart, let me ask if there is one here who can coincide in the remarks so far as they apply to Mr. Benedict? This Mr. C. Cresswell may have a voice whose ravishing tones enchant all listeners; and his manners may have been formed in the best of schools, and polished by intercourse with the *élite* of society; but he gives a miserable specimen of them when he descends to vulgar personalities, such as no one with the slightest claim to the character of a gentleman could or would indulge in. I can well understand that Mr. C. Cresswell finds it difficult, if not impossible, to understand the wishes and intentions of a man of highly refined mind, and of great intellect. The wishes and intentions of Mr. Benedict must be far beyond the scope of Mr. C. Cresswell's understanding. "*Penchant* for the piano!"—preserve us from evil, what next? I know not if Mr. Benedict has a "*penchant* for the piano;" but I do know that thousands have a *penchant* for hearing him play upon the piano, that thousands are ready to hail him whenever he may appear as a pianist, and that amongst the most anxious of the listeners will be found some of the most accomplished musicians the world can boast. Is it possible that Mr. C. Cresswell is so lost as to imagine that it can be a luxury for Mr. Benedict to sit at the piano and play over the parts separately to properly instruct a body of amateurs. Some one has compared this Mr. C. Cresswell to "Quintus Curtius," but I fancy the simile will hardly hold good, for "Quintus" did not make the hole himself. To my mind, Mr. C. Cresswell more resembles the learned monkey, who, wishing to know how the ball came out of the cannon's mouth, lighted a slow match, and stood before the weapon till the explosion took place. The report tells us, I think truly, that we have been fortunate in our opportunities, but who has led us to those opportunities?—should we have had them without Mr. Benedict? Permit me to tell you that the committee shrank from the pecuniary responsibility, which the concerts devolved on the Society, and Mr. Benedict took them in his own hands, at his own personal risk; and although he might have claimed the whole profit as his just due, he hands it over to the Association, and lays open the accounts for inspection. I am told there is only one gentleman of the name of "Cresswell" in the Association, and that he denies all knowledge of this letter. So much the better for him, so much the worse for us; because this letter was evidently written by one who mixes with us, and therefore we know we have amongst us one who is not only capable of writing this disgraceful letter, but who is base, wicked enough to commit forgery to shield himself from the consequences of his conduct. Can any thing be more stupidly suicidal than these attacks? Are there not critics enough to detect our faults, but we must ourselves publish them? Add to this the ridiculous exhibition of an advertisement on one page of a periodical, inviting the public to come and hear us, and a letter from one of ourselves on another page, telling that we are not worth hearing. I am ashamed of having trespassed so long upon your attention. And now let me ask you to convey to Mr. Benedict that you appreciate his exertions on our behalf, and are grateful for them; that the voices of his detractors are raised in opposition to the voices and feelings of the members of the Vocal Association; that we honour the musician who is honoured by the civilized world; and that we esteem the man who has laboured so ardently for us. If you feel you ought to do this, let me ask you all to rise, and convey in one loud long cheer, that the Vocal Association is neither dead nor dying, but that its heart is whole and its lungs sound; that we commence the season with a determination to do our best to assist our much-respected conductor; that we esteem and honour him; and that "our thanks are writ where every day we turn the page to read them." (Long and tremendous cheering.)

Mr. WM. LOCKYER (the secretary), in seconding the vote of thanks, said that, after the excellent speech of Mr. Long, it would ill-become him to occupy the time of the meeting by any

remarks he would wish to make, further than to add his approval of all that had been said by his worthy friend, the mover of the resolution, referring to the disgraceful letters which had appeared in the *Musical Gazette*. Strong evidence was in favour of the letters being written by some one not at all connected with the society, for from "Vox" down to "Cresswell," the letters were of such a treacherous and shameful character, that he could not believe so ill an act could emanate from any of the members. On the part of the *Gazette*, he was sorry that the editor allowed the letter of "Cresswell" to appear, as the same only bore the address "Canonbury," without "number," "place," or "street;" but these were evils which must be remedied in the proper quarter, and which he had no doubt would be in future.

Mr. BENEDICT returned thanks in an excellent and humorous speech, which was received by the meeting with great enthusiasm, and continued interruptions with cheering and applause.

A vote of thanks to Sir John E. Harington, Bart., was then put and carried with immense acclamations, and the meeting was brought to a termination.

#### HENRI WIENIASKI.

(From the *Illustrated London News*.)

THE renowned violinist, Henri Wieniaswski, whose wonderful powers of execution are nightly exciting enthusiastic admiration at M. Jullien's concerts, and whose portrait we publish this week, was born at Lublin, in Poland. At the age of eight, having given the most marked evidence of a musical organisation, he was sent, by command and at the expense of the Emperor Nicholas, to commence a course of musical study at the Conservatoire of Paris. The violin was the instrument to which he devoted himself with all the intensity of his energetic nature, and with such astonishing eagerness did he devour and profit by the lessons of his instructor, the celebrated Massart, that at the age of eleven he was awarded the first prize of the Conservatoire—the highest distinction which, in the eyes of Europe, can be conferred on the successful musical student. This brilliant honour, however, was attended with as deep a shadow which, in the eyes of the earnest and enthusiastic little virtuoso, robbed the triumph of almost all its satisfaction. By the rules of the Conservatoire, when a pupil has attained this final token of the highest proficiency in the studies for which it affords such unrivalled opportunities, he is dismissed to employ the advantages thus gained in the struggle of life, and to commence his career with his "blushing honours thick upon him." Doubtless the regulation is framed in the spirit of the fairest justice to the existing and future pupils of the institution, and operates beneficially in the majority of cases; nor could it be expected that the authors of the law should foresee that one day the triumphant owner which they had placed at the goal of the academic curriculum would be grasped by such tender hands, and that the *alma mater* of European musical students would ruthlessly close her doors on almost an infant. Such was the inexorable rule, however; and Henri Wieniaswski, in spite of his passionate tears and poignant regret to be so soon deprived of all the means and appliances of the study he loved so deeply, had to abide by it, and turn away from the Conservatoire. His obligations to the munificence of the Emperor of Russia rendered it incumbent that he should now wend his way northward, and present himself at the Imperial Court of St. Petersburg, and give his august protector an opportunity of judging how well bestowed had been his paternal care and solicitude on his little Polish subject.

At the age of sixteen Wieniaswski visited Berlin, where he found the great violinist Viextemps reigning supreme, who, on hearing his youthful rival, pronounced the highest encomium on his marvellous mastery of all the difficulties of his instrument, and foretold that he would one day obtain the most brilliant success in the artistic world. Never was prophecy so rapidly accomplished; for ere the little "Northern Star" had left the horizon of Berlin he had during that single season given sixteen concerts, all of which were brilliantly attended; while the great Viextemps only commanded patronage for four. On the occasion of his visit to this capital he was presented by the King of Prussia with the grand medal, "*Des Beaux Arts*"—a distinction

only accorded to the most eminent merit. During a subsequent tour through Saxony, where he continued to win the most signal proofs of admiration, he received the decoration of the Ernestine Haus Order. Pursuing his triumphant career with undiminished brilliancy through the country of the De Beriots, the Vieux-temps, the Sivoris, he proceeded to Holland, where he gave in succession one hundred and forty concerts, and once more received from Royal hands a badge of honourable distinction in the Order of the Couronne de Chêne, shortly afterwards exchanged for the commandership of that order. Although so early the object of such enthusiastic admiration, and overwhelmed ere he had reached maturity with the most dazzling honours, Wieniawski is remarkable in private for his modest and retiring demeanour.

### THE WORCESTER INFIRMARY.

(From *Berrow's Worcester Journal*.)

THE charitable effort which has been made this week to extend the usefulness of that most valuable institution, the Worcester Infirmary, has been very successful.

The Cathedral yesterday morning (Thursday, Nov. 18), was crowded by a large congregation, the members being considerably swelled by the attendance of the Mayor and Corporation, with the numerous guests of his worship, who had that morning attended the inaugural breakfast at the Guildhall; and the concert in the evening at the College Hall was also attended by a large audience. The service of the morning was fixed for half-past eleven o'clock. On the entrance of the civic procession, the National Anthem was played on the organ. The musical service was Croft's in A, the *proces* were intoned by Revs. R. Fowler and R. Cattley, and the lessons read by the Rev. Canons Wood and Fortescue. The anthem was Boyce's "Blessed is he that considereth the poor and needy." At the conclusion of morning prayer, the Very Rev. the Dean ascended the pulpit, and delivered an eloquent, impressive, and touching discourse from the text St. Matthew, c. 25, part of v. 36: "I was sick and ye visited me."

At the concert, in the evening, the old College Hall was exceedingly well filled, almost to the back seats, and as the majority of the members of the orchestra rendered their services gratuitously, the results must be pecuniarily remunerative. The hall was well lighted up with gas, which aided most materially in warming the spacious apartment on a night of unusual severity for an English November. The programme was as follows:—

PART I. Overture, "Zampa"—Herold. Part Song, "The Shepherd's Farewell," the Cathedral Choir—Smart. Aria, "O quanta vaga" (Azor and Zemira), Mrs. Weiss—Spohr. Piano-forte—Impromptu de concert, "Robin Adair," Miss Arabella Goddard—Wallace. Quartett, "Lo! the early beam of morning"—Balfé. New Song, "The Slave's Dream," Mr. Weiss—W. H. Weiss. Violin Solo, variations on "La ci darem," Mr. H. Blagrove—H. Blagrove. Duett, "The Siren and Friar," Mr. and Mrs. Penny—L. Emanuel. Grand Quartett in G minor—Pianoforte, Miss Arabella Goddard; Violin, Mr. H. Blagrove; Viola, Mr. R. Blagrove; Violoncello, Mr. Waite—Mozart.

PART II. Overture, (Le Nozze de Figaro)—Mozart. Duett, "Non fuggir," Mr. and Mrs. Weiss—Donizetti. Piano-forte Fantasia, "Home, sweet home," Miss Arabella Goddard—Thalberg. Cavatina, "Di piacer," Miss Gilbert—Rossini. Solo Concertina, Fantasia on airs from "William Tell," Mr. R. Blagrove—R. Blagrove. Old English Ballad, Mrs. Weiss—C. Smith. Descriptive Song, "The Bear Hunt," Mr. Penny—H. Phillips. Part Song, "The dawn of day," the Cathedral Choir—S. Reay. Song, "I'm a roamer," Mr. Weiss—Mendelssohn. Solo Quartett and Chorus, "O fill the wine cup"—Sir H. Bishop. The National Anthem.

Mr. Done was conductor. The only paid professionals were those engaged from London, who, however, modified their terms for the benefit of the charity; the other ladies and gentlemen gave their services gratuitously, as also the gentlemen of the Cathedral choir, and certain others who are not mentioned in the official programme or advertisements. We may mention one gentleman whose bow is ever ready to be wielded in the cause of charity, and who, with his father before him, has been associated with the Worcester musical gatherings for the last

half century. We allude to Mr. J. H. D'Egville, whose name was not mentioned in the programmes or advertisements. The Harmonic Society offered its services in the same good cause, and they were accepted, though only availed of to sing in a glee at the fag end of the concert. The two overtures were correctly played, but the band was too limited for the room, and the effect, therefore, weak. The first part of the scheme went off tamely, the audience appeared sleepy and phlegmatic, and it was not until they had got well into part two that they were roused from their lethargy.

The first encore was awarded to Miss Arabella Goddard's second piano-forte solo. This young lady certainly is a most accomplished pianist, both as a solo performer and accompanist, and it is not always that the two accomplishments are combined. The instrumental portions of the programme, indeed, were the plums in the musical pudding—*ex. gr.*, Mr. H. Blagrove's masterly handling of his own violin solo, the quartet by Mozart, and the concertina solo of Mr. R. Blagrove. The Mozart quartet was the gem of the evening. Miss Goddard's playing was exquisite—full of delicacy and expression. The Messrs. Blagrove are too well known to need commendation, but Mr. Waite is new to Worcester audiences. He is from Bristol, where he ranks highly as a musician, which his playing with the above-named first-rate *artistes* fully justified.

Mrs. Weiss sang, "O quanta vaga," charmingly, and was encored in "O softly sleep, my baby boy." Miss Gilbert sang "Di piacer," in a highly-finished manner; and the songs of Mr. Penny and Mr. Weiss were given with characteristic humour. Mr. Weiss' "Slave's Dream" is an improvement on the good things he has given to the musical world before. The part songs by the Cathedral choir exhibited the accomplishments of the executants, and the excellence of their training.

The pecuniary results, so far as they can at present be ascertained, will certainly exceed £300, which sum will afford timely aid to an institution which calls for the sympathy of all classes and conditions. The collections at the doors of the Cathedral amounted to £252 15s. 2d., in which were included the handsome gifts of £50 each by Sir E. H. Lechmere and Lady Lechmere, and Mr. Laslett, £20. The donations forwarded to the secretaries by parties who did not attend the Cathedral amounted to £66, and the concert is expected to realise about £80.

This pecuniary success has induced a suggestion that a similar plan shall be perpetuated, that the mayor's entertainment be given on some day in the week, other than Sunday, that a sermon be preached annually in aid of the Infirmary funds on the day on which the new chief magistrate and the corporation attend the Cathedral, and that an annual concert be given on the evening of the same day; but there are many objections to be urged against such a proposition, should it ever be actually brought before the public.

OXFORD.—Dr. Mark and his young pupils gave two concerts in the Town Hall, on Wednesday week (morning and evening). Both were numerously attended. On the following day Dr. Mark gave a concert, at which the children from the charity schools and the children of the poor people generally, not less than 2000 children, were present on the occasion. At the conclusion of the performance Mr. Price, head master of the Grey Coat School, moved a vote of thanks to Dr. Mark and his pupils, which was carried with acclamation. The same evening Dr. Mark gave his farewell concert, when the room was completely filled; after the first part of the concert, some of the gentlemen of Wadham College presented Dr. Mark with a handsome gold pencil case.

### IMPROMPTU.

(On hearing that the Pyne and Harrison management had offered an engagement to Mr. Sims Reeves.)

Oh, Pyne! should'st thou, on due comparison,  
Opine more certain pelf might be achieved  
By joining Reeve instead of Harrison,  
Sure he\* would pine to see thee, Pyne, be-Reeve'd.

\* Harrison.

## MUSIC AT BIRMINGHAM.

(Abridged from *The Birmingham Journal*.)

THE concert at the Town Hall on Wednesday evening was a "Triton among minnows," a Great Eastern of steam ships, or a Bright amongst Reformers, in comparison with other musical manifestations which we have lately had to record. Not that either monster orchestra or colossal chorus lent the imposing weight of numbers to the demonstration, for the motto of Wednesday's performance was "great effects with numerically small means;" but the occasion derived importance from a more legitimate cause, viz., the congress of the most eminent musical talent of the day, in a hall which, beyond all others, affords the finest scope for its display and appreciation. Arrangements of a very comprehensive character had been made for the reception and accommodation of the public—even the orchestra being converted for the nonce into gallery seats. The audience were not of that critical cast we are accustomed to meet at quartet meetings, piano-forte soirées, &c., but of a more mixed stamp—intent, doubtless, on hearing good music, and capable in a broad way of distinguishing between the good and the indifferent, "*et voilà tout*." Only on this supposition can we account for the qualified applause bestowed on one or two of the finest performances of the evening, as compared with the enthusiasm which in other parts appeared to mark the popular preference for Balfe over Beethoven, and Verdi over the unapproachable Mozart. The programme fortunately included of music sufficiently varied character to meet all reasonable shades of taste.

## PART I.

Quartet, "Where art thou, beam of Light?"—Bishop; aria, "Ah si ben mio," Mr. George Perren—Verdi; solo (violin), Herr Molique—air, "Robert, toi que j'aime," Mad. Rudersdorff—Meyerbeer; "The Wreck of the Hesperus," Miss Palmer—Hatton; duet, "La ci darem," Mad. Rudersdorff and Mr. Thomas—Mozart; piano, grand sonata, Op. 101, in A major, Miss Arabella Goddard—Beethoven; romanza, "Il balen," Mr. Thomas—Verdi; laughing trio, "I'm not the Queen," Mad. Rudersdorff, Miss Palmer, and Mr. George Perren—Balfe.

## PART II.

Quartet, "Over the dark blue waters,"—Weber; "The Minstrel Boy," Miss Palmer—Moore; solo (pianoforte), impromptu on Robin Adair, Miss Arabella Goddard—Wallace; song, "Round the corner waiting," Mad. Rudersdorff—Randegger; solo (violin), Herr Molique—Molique; Spanish song, "La calesera," Mad. Rudersdorff—Yradier; "The Thorn," Mr. George Perren—Shield; finale, "The fisherman's good night"—Bishop.

In Bishop's quartet, sung unaccompanied, Mad. Rudersdorff's soprano rang out with too marked effect for the unity of the performance; and Miss Palmer's contralto appealed less prominently, but scarcely less eloquently, to the attentive ear of the audience. Mr. Perren and Mr. Thomas eschewed all efforts at effect, and contented themselves with a careful rendering of their parts. Herr Molique's *entrée* was greeted with that applause to which his high artistic standing fairly entitles him at the hands of all lovers of good music. His performance was accompanied with judgment and taste by Signor Randegger, who presided at the pianoforte throughout the evening. Of Herr Molique's playing we can only say, in the *naïve* language of his erudite compatriot, Mr. F. Müller, that "to hear him is the most perfect treat." Ease, absence of affectation, disregard of metrical display, combined with executive power of no common order, are his characteristics. The composition to which he devoted himself appeals too exclusively to the intelligent few to admit of its popularity. A wild Mephistophelian strain pervades its melody, and it abounds with passages of wonderful harmonic combinations, which to the untutored ear smack strangely of "barbarous dissonance." It may be inferred from these remarks that the applause bestowed on Herr Molique's performance was scarcely proportioned either to the merits of the work or to the ability displayed in its execution; but the gifted *maestro* retired amidst the discriminating plaudits of what in Parliamentary phraseology would be termed a "formidable minority." Madame Rudersdorff in Meyerbeer's magnificent air created a *furor*, and not until Signor Randegger, whose execution of the piano accompaniment contributed in no small degree to the success of the piece, had struck the opening

chord of a fresh piece, did the excitement subside. Madame Rudersdorff chose for her encore a Spanish ditty, of the Venzano Waltz class. The simple, though beautiful ballad music of Hatton following Meyerbeer, suggested comparisons bewilderingly impracticable from the want of some common basis. Miss Palmer's artistic rendering of the piece suggested comment on the mellow voice, instinctive grace, and dramatic feeling to which so much enjoyment was due. The duet from *Don Giovanni* by Madame Rudersdorff and Mr. Thomas was heard with unfeigned pleasure.

Miss Arabella Goddard, in a toilette of the extremest Parisian taste, next made her appearance on the low temporary platform which had been erected for the purpose in front, and slightly under the usual orchestral gallery. As compared with other stars of magnitude in the musical firmament, Miss Goddard's person is less familiar to the Birmingham public than it ought to be, or than the recent pictorial efforts of an illustrated London contemporary have sought to render it. From the plate we are alluding to, a tolerably correct notion of all that appertains to figure and height may certainly be obtained, but, as a portrait, the illustration is a failure. Hence the first feeling produced in the minds of the audience on Wednesday was one of astonishment, no less at the personal charms than the extreme youth of a lady who had already attained so unprecedentedly high a position in her profession, and fully one half of the admiration bestowed on her performance must be set down to other considerations than those of pure art; who, as we have before hinted, had many lukewarm votaries in the multitude assembled at her shrine. Miss Goddard had the misfortune to be attended by a not very dexterous or intelligent *cavalier servante*, and the versatility with which she contrived in the midst of her absorbing occupation to transfix the blundering leaf-turner with a Medean glance from one side of her pretty countenance, whilst presenting an ever-smiling frontispiece to the public on the other, was something marvellous to contemplate. Her playing was characterised by singular grace, freedom from affectation, and that incomprehensible mastery of mechanical difficulties which it seems the prerogative of genius to possess, whilst mere physical excellence retreats crest-fallen from its pursuit. Unlike many other pianists, Miss Goddard observed no perceptible interval between the performance of the several movements, but passed rapidly from the opening *allegretto* to the bold *vivace alla Marcia*, thence to the sublime and deeply poetic *adagio*, concluding without valid rest or apparent fatigue, with the sparkling and elaborately fugged *allegro*, in which alone her execution,

"Untwisting all the chains that tie  
The hidden soul of harmony,"

would have stamped the name of any hitherto unheard of artist. This performance was one of those rather beyond the ken of a considerable proportion of the mixed multitude assembled in the hall, and accordingly the *encore* was somewhat qualified, and Miss Goddard, with much good sense, curtseying formally to the audience, resisted all subsequent endeavours to lure her forth from her retirement.

Mr. Thomas imparted as much freshness to the now hackneyed "Il Balen" as was in the power of an intelligent and careful artist, and was rewarded with no stinted measure of applause. The laughing trio from Balfe's new opera, which from its enduring pretensions to public favour, has been happily designated in a *jeu d'esprit*, racy of the soil, as the "rose of east steel," brought the first part of the programme to a conclusion. It was remarkable only as being one of the few encoired performances of the evening—a circumstance in a great measure attributable to the humorous extravagance of Mr. Perren, some of whose gesticulations, however, were open to question on the score of good taste.

In the second part Weber's quartett elicited symptoms of well-deserved approval. Miss Palmer created a sensation in Moore's "Minstrel Boy," and on the *encore*, treated her audience to the Irish ballad "The Letter." Miss Goddard, in Wallace's "Impromptu," met her audience on congenial soil. The applause was warm, hearty, and unequivocal; qualities that Miss Goddard's long professional experience enabled her to recognise and



acknowledge. She readily and gracefully acceded to the demand for an encore, and tipped the climax of her triumph by a masterly and impassioned execution of one of the most pleasing fantasias on "Home, Sweet Home."

Mad. Rudersdorff made the most of Sig. Randegger's song, but the performance failed to excite any vivid demonstration.

Herr Molique's second solo was better appreciated than his previous performance, and the inexhaustible fertility of resources displayed in the composition, no less than the matchless power and feeling manifested in its execution, warranted the warm tribute of admiration which greeted it. The ballad by the Spanish composer, Yradier, was exquisitely sung by Mad. Rudersdorff, and Mr. Perren did full justice to the song-solo of Shield. Bishop, as he had opened, concluded the entertainment with sterling English music.

LEICESTER.—The want of an efficient and well conducted musical society has been long felt in the town, and the attention of a few of our leading musicians has been lately occupied in determining of the best method to be adopted for attaining this desirable object. Having obtained the co-operations of Mr. Henry Nicholson, who consented to undertake the duties of conductor, a post for which his musical attainments and practical experience peculiarly fit him, they decided on forming a new society, and limiting the membership to those persons who possessed ability and diligence sufficient to make their assistance useful. A few rules were accordingly drawn up and printed, with a circular inviting the co-operation of all who were competent. The names of Miss Deacon, and Messrs. Henry Gill, Thomas Graham, William Rowlett, John Stanyon, Samuel Cleaver, George Royce, John Sansome, and William Branston, were appended to the Council, thereby affording the best possible guarantee for the good management of the society. The result has exceeded the expectations of the promoters, and a society has been formed already numbering upwards of 70 members, all qualified to take an efficient part in the performance of choral music. The rehearsals have been commenced at the New Music Hall, and we understand they have proved highly satisfactory. In order to render the performances as complete and effective as possible, Mr. Nicholson has procured the use of an organ, which is now in course of erection at the New Music Hall. We congratulate the members on this valuable acquisition, and we are glad to learn that the opening is arranged to take place at one of our fortnightly concerts, on December 20, and that the society will assist on the occasion, and perform a selection from Mendelssohn's St. Paul, as also some part songs.—*Leicester Journal*.

The third of Mr. Nicholson's popular entertainments, the Concerts for the People, in the present season, took place on Monday evening in the Corn Exchange, which was crowded to excess, nearly 2,000 persons being present. The principal vocalists were Miss Deacon, Mr. W. T. Briggs (of the Worcester Cathedral choir), Mr. Sansome, and Mr. Oldershaw. The solo instrumentalists were Pizzo with his Pastoral Tibia, and Mr. Henry Nicholson (flute).

NOTTINGHAM.—(From a Correspondent.)—The Midland Counties Philharmonic Society gave their first concert in the Mechanics' Hall, on Wednesday, the 17th. There was a gay and brilliant assemblage, among whom we noticed the Mayor, the ex-Mayor, the Sheriff, and Sir A. Knight. The concert opened with the overture to *Masaniello*, which was played with vigour and precision. The *pot-pourri*, on airs from *Martha*, was effective, and the last solo on the flute played with great sweetness. The selection from *Il Traviatore*, arranged by the society's conductor, showed the power and efficiency of the orchestra. The march from the *Prophète* concluded the first part. The second part opened with the overture to *Il Barbiere*. The selection from *La Traviata* was played admirably by the band. We noticed among the instruments something novel in the shape of a sonophone, on which the baritone solo was played in *La Traviata*, being lent for the occasion to the conductor by the inventor, Mr. Waddell, band-master of the 1st Life Guards. The first song on the programme was Mozart's "Dove Son,"

sung by the talented and rising young vocalist, Miss Theresa Jefferys, who made her second appearance in Nottingham. She also sang the Irish melody "The Minstrel Boy," and Bishop's aria, "Tell me, my Heart," in which she was encored, for which she gave "Summer Breezes." The great tenor, Mr. Sims Reeves, commenced with Weber's grand scena, "Oh, 'tis a glorious sight," from Oberon, in magnificent trumpet tone, combining vocal eloquence of the highest order. It was quite evident, however, that he was suffering from a severe cold, and his acting (!) lacked his accustomed dramatic force. He next sang the ballad, "Come into the garden, Maud," which was vociferously encored! Mr. Reeves would not comply with the very urgent and uproarious call. It is right to state that Mr. Reeves came to sing contrary to the positive orders of his physician, and that he sacrificed two engagements—one on Monday, at Newcastle, and the other at Preston, on Tuesday, that he might fulfil that at Nottingham. The audience were most unreasonable, since Mr. Reeves sang what was set down in the programme; but the mob, as Shakespeare truly says, are ever "fickle and ignorant." He concluded his part of the performance by singing the ballad, "Phoebe, Dearest," which, in spite of cold and hoarseness, was almost perfection. The concert terminated with Beethoven's overture to *The Men of Prometheus*. The band altogether was one of the finest, if not the finest ever collected together in the Mechanics' Hall, and their success has more than justified the expectations of the most sanguine. The speculation promises and deserves to be successful.

LEEDS.—(From a Correspondent.)—The concerts for the people have commenced in the Town Hall. At the first, which took place on the 13th inst., nearly 1,700 persons were present. The performers were—Miss Witham, Miss Newbound, Mr. Inkersall, Mr. Delavanti, a band of about 40, and Mr. Burton as conductor. The band was the principal attraction, and played one or two overtures in capital style. Last Saturday, the same vocalists were engaged, and four members of the band only. The room was not more than half-filled.—A very good concert was given in the Music Hall, last week, by Mr. Richard Ramsden, who, since he left the Leeds parish church as a chorister-boy, has been cultivating a very promising baritone voice. His assistants were—Miss Dobson, Miss Pilling, Mr. Archibald Mann (of whom the local papers speak in the highest terms), Mr. Winn, and Mr. Broughton, pianist.—Last Friday, the Festival Committee, headed by Sir Peter Fairbairn (Mayor), attended the board-room of the Infirmary, and there formally presented to the trustees the sum of £2000, as the balance left from the recent Leeds Festival. It seems to be well understood, that the second festival will take place here within three years. I would recommend to the committee the great advantage of giving the next festival at the end of two years, for then it would not clash with either Birmingham or Bradford. The *Leeds Express*, of Saturday last, has the following:—"The organ committee of the Town Council have recommended to the Town Hall Committee the desirability of immediately ventilating the cove in the orchestra of the Town Hall, and the bellows-room in the vaults. It is already well known that, from the want of ventilation in the cove, the organ pipes get very much out of tune during the nights when the Hall is occupied; whilst the bellows-room requires ventilation to prevent that dampness which has already injured some portions of the bellows work. We understand that it is in contemplation to add the pneumatic action to the pedal and composition movements in the organ, and that this, and the instrument itself, will be entirely completed in about six weeks' time. Until then, we believe the organ will not be publicly used."

#### EPIGRAM.

"Audi alterem partem."

"For Ober's soup meagre  
I'm not over eager.  
I'd leaver by half  
Old Roast Beef with Balf."

GUSARRE

## THEATRE ROYAL, DRURY LANE.

Under the Management of Miss Louisa Pyne and Mr. W. Harrison.

## LAST WEEK BUT ONE.

On Monday, for the BENEFIT of Mr. W. HARRISON, Verdi's opera *IL TROVATORE*. Manrico (first time in London) Mr. W. Harrison; Leonora (first time in London) Miss Louisa Pyne. Conductor, Mr. Alfred Mellon. In consequence of their great success the *ROSE OF CASTILE* and *THE BOHEMIAN GIRL* will be repeated in the course of the week. To conclude (each evening) with a Ballet Divertissement. Commence at half-past Seven.

The Public is respectfully informed, that the Tragedy of *MACBETH* can only be represented for a limited number of nights.

## ROYAL PRINCESS'S THEATRE.

Farewell Season of Mr. CHARLES KEAN as Manager.

ON MONDAY, Wednesday, and Friday, *MACBETH*. Tuesday and Saturday, *MUCH ADO ABOUT NOTHING*. Thursday, *KING JOHN*. Preceded every evening by a FARCE.

**M. JULLIEN'S CONCERTS.—LYCEUM THEATRE**  
**M. LAST WEEK BUT ONE.—EVERY NIGHT** at Eight o'Clock.—  
*M. WIENIAWSKI*, the celebrated Violinist, will perform every evening.—  
 To-morrow, Monday, November 29th, A GRAND BEETHOVEN NIGHT. On which occasion Mad. Evelina GARCIA will make her first appearance these three years. The first part of the Programme will consist of the works of Beethoven, including the Overture "Leonora," Symphony in C minor, Concerto, Violin, performed by *M. WIENIAWSKI*—and the celebrated Septet, performed by Soloists of *M. Jullien's* Orchestra. Second part, miscellaneous—Quintette, "The Gambells are comin'," and "Hymn of Universal Harmony," Jullien—"Fern Leaves" Valse, Jullien.—Solo, Violin, "Carnaval de Venise" (Paganini), performed by *M. WIENIAWSKI*.—"Frickell Galop," Jullien.

*M. JULLIEN'S ANNUAL BAL MASQUE*, on Monday, December 18th.

GREAT NATIONAL STANDARD THEATRE,  
SHOREDITCH.—Proprietor, Mr. JOHN DOUGLASS.

The celebrated Madame Celeste will appear every evening this week with Mr. Paul Bedford and Miss Eliza Arden. On Monday, *SATAN*, Madame Celeste; Checcirio, Mr. Paul Bedford. On Tuesday, *THE FLOWERS OF THE FOREST*, Cynthia, Madame Celeste. On Wednesday, Thursday, Friday and Saturday, to commence with the Adelphi Drama of *CHRISTMAS EVE*. Madeleine, Madame Celeste, supported by Mr. Paul Bedford and the whole of the Company. To be followed by an original drama called *THE LITTLE SUTTLER*. Natalie, Madame Celeste. To conclude on Monday and Tuesday with *THE WHITE SLAVE*. On Wednesday, Thursday, Friday and Saturday, a Favorite Burletta. On Wednesday, for the Benefit of Madame Celeste. Every department is busily engaged for the production of the Great National Fantomime.

## TO CORRESPONDENTS.

A CANDIDATE.—Apply to Mr. Gimson, Secretary, No. 4, Tenterden-st., Hanover-square.

## THE MUSICAL WORLD.

LONDON, SATURDAY, NOVEMBER 27TH, 1858.

THE Vocal Association has issued its prospectus for the ensuing Season, which commences in January and terminates in June. Mr. Benedict, who originated the Society, in 1856, is its director and conductor. A more zealous orchestral chief or a more energetic administrator it would be difficult to find. What notoriety the Association already enjoys is owing entirely to his exertions. Mr. Benedict's original idea was to institute a choral body which might vie in excellence with the Cologne Manner-Gesang-Verein and the Berlin Chors. He knew that no country in the world possessed finer voices than England, and, determined to procure the most efficient singers, and to spare no pains in improving them, it was natural he should indulge in the fairest prospects of success. It was no easy matter, however, to bring together three hundred singers with good voices, competent musical knowledge, and refinement of style, so as to execute with propriety and effect the master-pieces of ancient and modern writers—madrigals, glees, part-songs, &c., and to say nothing of the grander choral works, which no doubt Mr. Benedict contemplated. The celebrated choirs of Berlin and Cologne had been singing and practising

together for years before they arrived at the perfection ultimately attained, and Mr. Benedict, of course, did not expect his own society to reach the degree of excellence aimed at in one or two seasons.

The Vocal Association commenced not badly. At a concert in the Crystal Palace they were first brought into prominent notice, and opinions were very generally favourable to their performances. Of course allowance was made for amateurs who had sung so rarely in public, but they were found entitled to no small share of praise. So promising a beginning augured well for the future, and several warm admirers of Mr. Benedict, and well-wishers to the Association, prophesied that before two years had passed they would equal the Cologne Union.

Unfortunately progress did not keep pace with expectation. In 1857, the members of the Vocal Association showed signs of improvement, although on one or two occasions—when entrusted with more complicated works than madrigals and part-songs—a falling off was manifested. Frequent hearings, too, led to the conviction that all the voices were not good; that many were harsh,—not a few habitually out of tune; and that some of the members did not sing at all. This was placed beyond a doubt last season on the opening night at St. James's Hall, when the Association had to take part in the finale to Mendelssohn's *Lorely*—a performance by no means calculated to raise it in the estimation of connoisseurs. Mr. Benedict was far from satisfied, and saw that reformation was needed; but all arrangements had been made, and nothing could be done until the end of the year.

The prospectus just offered to subscribers states that nearly one-fourth of the members have been dismissed, and that none have been admitted as substitutes without undergoing, in advance, a strict examination before Mr. Benedict.

This very necessary measure having been carried out, we may now look forward to better things from the Vocal Association, and entertain a hope that after some years, with assiduity and zeal, they may be entitled to rank among the most efficient choral societies. That nothing will be left unattempted by Mr. Benedict in order to obtain this result, we feel assured. All that promptitude and energy united to talent and experience can hope to achieve will be achieved.

A highly interesting feature of the prospectus is the announcement of four works by Mendelssohn, with which the public are unacquainted, and which will be introduced in the course of the season. These are, three *Marches*, and an "Ave Maria," belonging to the unfinished *Lorely*. The "Ave Maria" has been presented by Mr. Buxton to Mr. Benedict, for the exclusive advantage of the Vocal Association. It consists of a solo for soprano and four-part chorus, and is as completely scored and finished as the long *finale* with which we are already familiar, and a new piece from *Lorely* cannot fail to excite curiosity.

The performances are to consist of twelve Concerts—six dress and six undress. To the latter—held for the purpose of introducing young and untried singers, who would not otherwise have an opportunity of appearing in public—subscribers only will be admitted. This alone is likely to attract a certain amount of patronage. In brief, from the promises held out, we have a right to anticipate that the forthcoming season will place the Vocal Association in a far better position than it can hitherto be said to have occupied.



LET us now, as we are wont from time to time, look over the list of metropolitan non-lyrical theatres and see what they are all about.

With the Princess's, as the temple, *par excellence*, of the poetical drama, we begin. In consequence of a judicious series of revivals, Mr. Charles Kean is enabled to ring three changes every week, while both he and Mrs. C. Kean appear every night, so varying their labours as to obtain comparative repose. As they prove themselves in *Macbeth* the undoubted chiefs of the tragic profession, so in their last revival, *Much Ado About Nothing*, do they proclaim themselves joint monarchs of high comedy. The young men of the present age, who have only seen this charming play acted in middling style, do not know what it ought to look like till they have seen the Benedick and Beatrice of Mr. and Mrs. C. Kean. Let them, the young men of the present day, find themselves at the door of the Princess's Theatre, at seven o'clock, in order to secure a good place; not in order to see a farce, called *Thirty-three next Birthday*.

To-night Mrs. Charles Mathews will take her benefit at the Haymarket, thus bringing to a close a singularly prosperous engagement.

The revival of the *Boots at the Swan*, fresh in the mind of every one whose memory can command six months, and of the *Thumping Legacy*, which is less familiar to the present playgoer, has done wonders for the Olympic Theatre. Robson as the "boots,"—Robson as the cockney druggist, lured into vindictive Corsica—is an attraction altogether irresistible.

Even those who have already seen the *Maid and the Magpie* at the Strand Theatre, may venture there again, not only because this lively burlesque is well worth seeing twice, but because there is a new farce called the *Little Savage*, which, in itself no great affair, renders Marie Wilton exceedingly prominent in the character of a pretended romp, and Marie Wilton is neither more nor less than an incarnate sunbeam.

The suburbs don't assume any new feature of great importance. *Henry V.* seems to have retreated from Sadler's Wells, where business of a mere routine kind is now carried on—the *Hypocrite* one night, the *Bridal* another, &c. Mad. Celeste is so firm in the favour of oriental enthusiasts that she seems likely to remain at the National Standard till the opening of the new Adelphi gives her a western home. Those who wish to see an M.P. on horseback, may go to Astley's, where Mr. Townsend plays *Gloster*. At the Surrey, the *Woman of the World*, one of the leading tales of "Reynolds's Miscellany," has been turned into a drama of intense interest, though in this respect Messrs. Shepherd and Creswick have been anticipated by the manager of the Victoria.

However, whether performances are good, bad, or indifferent, all the theatres in London will speedily be crowded. The Annual Cattle Show is coming on, and will bring with it a throng of sturdy, pleasure-seeking agriculturists, bent on seeing everything from the Princess's to Canterbury Hall. As the mythical bull carried personified Europe all the way from Phenicia to Crete, so does the real ox bring all England from the provinces to London.

MADAME ANNA BISHOP.—M. Jullien has engaged this accomplished vocalist for the last week of his Farewell Concerts at the Lyceum, and also for his Farewell Tour in the provinces, in Ireland, and Scotland. Madame Bishop will make her first appearance at M. Jullien's Concerts, on Tuesday, December 14th.

SACRED HARMONIC SOCIETY.—This Society began its winter concerts last night, with Haydon's *Creation*.

M. SAINTON, the eminent violinist, has had the honour of receiving from his Majesty the King of Holland the royal order of the "Couronne de Chêne."

MISS ARABELLA GODDARD, who has been playing all the week at the Liverpool concerts given under the superintendence of Mr. E. Thomas, is engaged at Chatham on Monday, at Brighton on Tuesday, at M. Jullien's (Beethoven night) Wednesday, and at Greenwich on Thursday.

MR. MACREADY has experienced another bereavement in the death, on Monday, at Sherborne House, Sherborne, of his sister.

DEATH OF MR. ALLCROFT.—Mr. F. W. Allcroft, whose name has been for a considerable time associated with musical and dramatic undertakings, expired on Sunday fortnight, under such painful circumstances, that his death must be regarded by his friends as a happy release from the sufferings he has lately undergone. It was the unfortunate gentleman's fate to be afflicted with mental as well as physical derangement, and for some months past he had been the inmate of a private lunatic asylum. As the well-known music-publisher in New Bond-street, the most frequent provider, if not the originator, of those "monster concerts" that included in one night's programme an unprecedented array of vocal and instrumental talent, and latterly, after the secession of Mr. Copeland, the lessee of the Strand Theatre (which he held until his decease), there have been few names more prominently before the public. To heavy pecuniary losses connected with the Lyceum, some years since, the excitement of the brain, which led to final mental aberration, has been generally attributed; and the later period of his life has been so severely afflicted, that it can scarcely be regretted the hand of death has now put a period to his sufferings.—*Era*.

THE LATE MR. WILLIAM BLAGROVE.—On Monday week the funeral of Mr. William Blagrove, who died so suddenly the preceding week, took place at Highgate Cemetery. His remains were deposited with those of his brother Charles, who died a short time since, and the arrangements for the mournful ceremony were most admirably conducted by Mr. W. Garstin, of Welbeck-street, Cavendish-square. The funeral was attended by several of his professional brethren, by whom he was much respected.

MR. SHIRLEY BROOKS has been stated, by a contemporary, to be engaged in preparing a Christmas piece for one of the theatres. It is not the case, and probably he finds almost enough occupation in his duties as the new editor of the *Literary Gazette*, in completing the *Gordian Knot*, and in contributing to *Punch*.—*Era*.

THE ITALIAN OPERA IN PARIS.—A Parisian journal publishes an account of the sums which M. Calzado, proprietor of the Italian Opera House in Paris, is now paying to his singers. Tamberlik is to receive 40,000 fr. for seventeen representations; Mario, 15,000fr. per month for five months; Alboni, 12,000fr. per month during the season. This lady is engaged to sing only seven times during each month. Madame Penco gets 70,000fr. for the whole season; Graziani (Francesco), 40,000fr.; Graziani (Ludovic), 37,000fr.; Corsi, 21,000fr.; Galvani, 18,000fr.; Madlle. de Ruda, 17,000fr.; Madame Cambardi, 7,000fr.; Soldi, 3,500fr.; Patriossi, 3,000fr.; Madame Dell'Anesse, 3,000fr.; Rossi, 3,000fr. We have not done yet. The French *prima donna*, Madame Nantier-Didiée, receives 20,000fr.; Zucchini, the comic basso, 18,000fr.; Angelini, 14,000fr.; and Madame Grisi is to be paid 20,000 francs for two months. The chorus costs 41,540fr. for the season. The orchestra costs 46,455fr. Then there are the expenses of scenery, dresses, lighting, and servants of the theatre; altogether obliging an expenditure which it is calculated the utmost patronage on the part of the public can scarcely cover.

MANCHESTER.—At M. Hallé's orchestral concert on Wednesday week, Mendelssohn's *Midsummer Night's Dream* was the chief feature. Madlle. Merie was the vocalist and Mr. Hallé the pianist. At the meeting of the Madrigal Society, Mr. W. Shore, the president, was presented by his fellow members with a handsome time piece. Mr. Shore has been president of the society since its foundation.

## M. JULLIEN'S FAREWELL CONCERTS.

THE crowds do not abate. The concerts appear to possess greater attractions than ever; whether derived from the eager wish of the public to do homage to M. Jullien before his departure; or the increasing reputation of the new violinist, M. Wieniawski; or the superior character of the entertainments, we cannot answer. Certain it is, that the Lyceum Theatre is not half large enough to accommodate M. Jullien's patrons, that numbers are rejected from the doors nightly, and money returned in many instances to those who entertain a horror of a crowd, and dare not trust their tender selves to the enthusiastic and unrespecting denizens of the pit.

The second "Mendelssohn Night" took place on Friday evening week, and attracted, if possible, even a greater overflow than the first. The programme was nearly the same. The symphony in A went just as well; Miss Arabella Goddard played the first concerto for piano just as perfectly, and elicited just the same enthusiasm; while M. Wieniawski restored his own *cadenza* to the violin concerto. Instead of "Infelice," (Miss Stabbach being absent) Miss Poole sang "The First Violet," and besides the Wedding March, there was the welcome addition of the overture to *Ruy Blas*, which was very superbly executed.

The revival of M. Jullien's famous "English Quadrille" has constituted a highly attractive feature in the week's performances. The applause nightly following this exciting composition is enthusiastic in the extreme. Each well-known air employed in the different figures is received with repeated cheers, while the soloists, whose special talents have never been employed to greater advantage, come in for no small share of the applauding thunder.

On Wednesday the first "Beethoven Night" will be given, when Miss Arabella Goddard will perform the Kreutzer Sonata with M. Wieniawski.

## CRYSTAL PALACE CONCERTS.

THE programme of the second winter concert, on Saturday afternoon, was as follows:—

Overture (Euryanthe) ... ..	C. M. v. Weber,
Concerto for the Concertina, expressly composed for the Concertina, Signor Giulio Regondi ...	B. Molique
Song, "Lo! here the gentle lark," Miss Louisa Vinning ... ..	Sir H. Bishop
Flute Obligato, Mr. Svensden.	
Symphony, No. 4, in B flat ... ..	Beethoven.
New Ballad, "When shall we meet again," expressly composed for Miss Louisa Vinning ...	G. Macfarren.
Morceau de concert, "Les Oiseaux," Signor Giulio Regondi ... ..	Regondi.
Ballad, "Too late, too late!" Miss Louisa Vinning ... ..	Pratten.
Overture (Faniska) ... ..	Cherubini.

Both selection and performance reflected much credit upon Mr. Manns and every one concerned.

MR. CHARLES SALAMAN delivered his lecture on "Weber and his Compositions," in the rooms of the Literary and Philosophical Society, at Hull, on Monday evening, the 15th inst., and on Wednesday evening, the 17th, his lecture on the "Dramatic Compositions of Handel and his Contemporaries." Both lectures were received with great marks of approbation. Mr. Salaman was assisted in the vocal illustrations by Miss Eliza Hughes and Mr. Theodore Distin. On the 18th Mr. Salaman read his Handel lecture in the minor room, St. George's Hall, Bradford, with equal success.

THE RUDERSDORFF-MOLIQUE-RANDEGGER party have returned from a highly successful tour in the provinces. To the three artists named were joined Miss Palmer, Mr. George Perren, and Mr. Thomas. Madame Rudersdorff took with her a new song, entitled, "Merrily shines the morn," composed expressly for her by Signor Randegger, in which she rarely failed to obtain an encore.

MANCHESTER.—At the Monday evening concert, Madame Rudersdorff, Miss Palmer, Mr. G. Perren, Mr. Thomas, and Herr Molique, have again been the attraction.

## DRURY LANE.

THE *Bohemian Girl* was revived on Monday, but did not attract—which did not surprise us, considering how the opera has been hackneyed for fifteen years. The applause, however, was loud and frequent; bouquets were thick, and recalls numerous. Miss Louisa Pyne sings the music of Arline to perfection. She was encoored, as a matter of course, in "I dreamt that I dwelt in Marble Halls." Mr. Harrison's two songs—"When other lips," and "The fair land of Poland," were tempestuously bisped and repeated to the great delight of the upper and the under gods, with whom the Balfian airs of sentiment are prodigious favourites. The reception of the "Old Girl" must have vastly pleased the composer and the managers, although we doubt very much the policy of the resuscitation of so antiquated a maiden of the muse. Miss Louisa Pyne and Mr. Harrison should recollect that there are other English composers besides Mr. Balfe, and that to display unmistakable favouritism towards one writer, however talented and popular, is not adhering to the spirit of their prospectus. If the "National English Opera" were entitled the "Balfe and Co. Opera," we should have no objection even to the *Bohemian Girl*.

OXFORD.—Mr. James Russell gave a concert in the Town Hall on Friday evening, the 19th instant. The artists included Madame Rudersdorff, Miss Palmer, Mr. George Perren, and Mr. Thomas, as vocalists, Herr Molique as solo violinist, and Signor Randegger, conductor—the party, in fact, which have been making a professional *tournee* in the provinces, with great *éclat*—to whom was added Miss Dolby, as being a special favourite in Alma Mater. The pieces which obtained most applause were Balfe's new and charming ballad, "Daybreak," Duggan's song, "Many a time and oft," vociferously encoored, but not repeated, "The green trees" being substituted—all three sung to perfection by Miss Dolby, and a new song by Signor Randegger, called "Merrily shines the morn," given with great point and expression by Madame Rudersdorff. Herr Molique was applauded to the echo in both his performances—"Souvenir de Norma," and Fantasia on English, and Scotch melodies.

LIVERPOOL.—(From a Correspondent.)—The Thomas concerts have been going on favourably. On Tuesday evening, the first part was all Mendelssohn, including the overture to *Ruy Blas*, the *andante* from the symphony in A, and the pianoforte concerto in G minor. The concerto was magnificently played by Miss Arabella Goddard, who was unanimously re-called at the termination. The orchestra pieces were capitally given under Mr. Thomas's able direction; and Miss Louisa Vinning's "Garland," (the only vocal piece) would have been irreproachable, and pleased even more, but for a *cadenza* hardly in good keeping with the unaffected character of the music. Selections from *Rigoletto* and *Lucrezia Borgia*, daily, morning and evening (for we have had afternoon concerts as well), afforded the public an opportunity of admiring and applauding the solo playing of Messrs. Percival (flute), Maycock (clarinet), Nicholson (oboe), Hawkes (cornet), and Prospère (ophicleide). Miss Arabella Goddard has created quite a *furor*, and is invariably encoored in her solos. On Wednesday afternoon, the "Last rose of summer," being redemanded with acclamations, she returned to the orchestra and substituted Thalberg's *Don Pasquale*. In the evening, the same composer's *fantasia* on *Masaniello*, being similarly complimented, the gifted pianist (to the universal satisfaction) satisfied the demand of the audience with "Home, sweet home," which created an equal measure of enthusiasm. Miss Louisa Vinning has been singing "Tacea la notte," Pratten's "Too late, too late," "Vedrai carino," "Where the bee sucks," and a very pretty ballad by Macfarren, written expressly for her, and entitled "When shall we meet again?" with uniform success. The overtures to *La Gazza Ladra* and *Fra Diavolo*, have added to the achievements of the band—solos on the clarinet (Mr. Maycock), cornet (Mr. Hawkes), and a duet for flute and clarinet (Messrs. Percival and Maycock), to the displays of the chief instrumentalists. In short, the concerts of Mr. Thomas have never presented a greater variety of attraction.

THE ST. JOHN'S WOOD LITERARY AND SCIENTIFIC SOCIETY gave a concert at the Eyre Arms Assembly Rooms, on Tuesday evening. The programme was more varied than we have been accustomed to expect in suburban entertainments. It consisted of a tolerable selection of sacred, secular, and instrumental music. The singers were Mr. and Mrs. Weiss, Miss Dolby, and Mr. Montem Smith; the instrumentalists, Mr. H. Blagrove (violin), Mr. Isaac (second violin), Mr. Richard Blagrove (viola and concertina), Mr. Aylward (violoncello), and Herr Wilhelm Ganz (pianoforte and harmonium). Movements from Haydn's "God save the Emperor" quartet, and from Beethoven's quartet, in A major, No. 5, were finely executed by Messrs. H. and R. Blagrove, Isaac, and Aylward. Solos were performed on their respective instruments by Mr. H. Blagrove, Mr. R. Blagrove (concertina), and Herr Wilhelm Ganz (pianoforte and harmonium). The vocal piece most admired was Balfe's new song, "Daybreak," which Miss Dolby sang most admirably.

LIVERPOOL.—(Abridged from the *Liverpool Daily Post*, Nov. 23rd).—The sixth series of shilling concerts given by our indefatigable townsman, Mr. Thomas, began last night at St. George's Hall, with a thoroughly successful performance; and it is with no small pleasure that we have to report that the attendance, both in the reserved and shilling places, was very much better than on previous first nights; and we have no doubt that the result will realise Mr. Thomas's expectations, in a pecuniary point of view; while, as regards the music, it must be admitted by all, that whether we take the band "ensemble," or the soloists and vocalist individually, the attractions offered surpass the arrangements of foregoing years, and must receive that appreciating patronage which the exertions of Mr. Thomas so richly deserve.

The programme of last night consisted of the usual *melange* of symphony, overture, opera selection, solos, and songs, with dance music. The *intermezzo* movement from Beethoven in F and Hérold's *Zampa* were as effective as ever. We have seldom been more pleased with the *Provatore* music; the soloists, including Nicholson on the oboe, Maycock (clarinet), Percival (flute), Prospère (opfeleide), and Snelling (bassoon), being perfect. We felt inclined to award to each in turn the first place in our list; but, as each on his respective instrument was so good, we feel that in uniting their names in one common award of praise, we pay each the best compliment.

The violoncello solo of Herr Lidel was admirable. He met with a hearty recognition on his appearance for the sake of "auld lang syne," which was repeated on his retirement.

Miss Louisa Vinning was received in a manner that was not more complimentary to her than well deserved. She is a vocalist we have every reason to be proud of, and we were glad to find that the audience estimated her at her value. She was encored in every song, and recalled a second time after singing "Comin' through the rye." Abelli's song, "I'm a laughing Zingarella," is too close a copy of the well-known tarantella to be a favourite with us; but though lacking originality, Miss Louisa Vinning redeemed it by her excellent singing, and we were much charmed with her interpretation of "Ah, fors'è lui," and "Where the bee sucks." To-night she will appear, we expect, to even greater advantage in Mendelssohn's lovely song, "The Garland."

The great attraction of these concerts, however, and marked improvement on former years, is to be found in the engagement of Miss Arabella Goddard. If we had had the least doubts of her great powers, the execution of Thalberg's "Last Rose of Summer," and, on being encored, the same composer's "Home, sweet home," would have set that feeling at rest once and for ever. The clearness of every passage—the evenness, force, and delicacy she displayed were wonderful. The melody kept singing out as distinctly as though there were no extraordinary variations in arpeggios, octaves, &c., built upon them; and these same ornamental accompaniments were in themselves perfect throughout, each note telling, every passage a perfect marvel of executive skill. But great as she undoubtedly is in works of the class we have named, it is in the grand works of the great masters that

she shines; here we find, coupled with dexterity, a refined interpretation, a close observance, and conscientious rendering of the author's intentions. Replete with difficulties just as great as in Thalberg, the merit of the performance is enhanced by the presence of genius; and, in the reading and playing of Mendelssohn's concerto in G minor, to-night, in the works she will hereafter introduce from the pianoforte writings of Beethoven and Mozart, will be found the great outstanding attractions of Mr. Thomas's series; and we cannot for one moment doubt that the musical public of Liverpool will appreciate and crowd to hear her in these her greatest triumphs. It is an opportunity seldom offered us, and it is one that should be eagerly availed of.

We must not omit to notice the way in which Meyerbeer's "March" from the *Camp of Silesia* was performed, and we are sure ere the week closes, the verdict we now give will be endorsed by all, that band and soloists excel those of any previous season. C.

THE NEW BRITANNIA THEATRE.—The site of the Hoxton Theatre occupies two parallelograms of ground, whereof one, next High-street, 36 by 52 feet, is appropriated to a tavern and two entrance ways—and the other at the back, 150 feet by 110 feet, is occupied by the theatre and its accessories, as promenades, scene painters' rooms and carpenters' shop. Between the two main buildings is a corridor covered with glass. Into this both the entrances lead, and it is united by wide archways to a similar space in the theatre building, at the back of the pit, the whole together forming a promenade of 50 feet by 30 feet, from which access is gained to the pit, and by the staircases to the other parts of the house. There are three tiers of boxes at the sides of the house, but in the centre, the space corresponding in height with the two upper tiers is occupied by one large gallery, which extends to the full limit of the building, or over the saloon, which itself corresponds with that part of the promenade which is immediately attached to the pit. The pit extends under the lower tier of boxes. It measures 76 feet in width, and is 58 feet from the back wall to the orchestra front. The stage is the same width, 76 feet, and it measures 60 feet from the footlights to the back wall. The curtain opening in the proscenium is 35 feet across and 36 feet in height. A portion of the pit is arranged as stalls. The accommodation in that floor is estimated at 1,200 persons seated (1,000 in the general area, and 200 in the stalls); but bringing into consideration the standing room in the promenade, and at the back of the pit, the total number accommodated will be 1,500 persons. The seats in the lower tier of boxes are divided into two classes by framed partitions. The whole accommodation in this tier will give 600 sittings; but the standing-places in the refreshment room and adjoining will raise the number to 550 persons. The side boxes in the upper tiers and the great gallery will altogether hold 1,250 persons; whilst the sum of accommodation in all parts of the house, at 1 foot 6 inches to each sitter, will be 3,250 persons. The two entrances from High-street are each of them 14 feet wide. There are in all five staircases; one of the number, however, is merely a staircase of communication between different parts of the house. Leading out from the ends of the promenade are two staircases to the boxes, each 5 feet wide, and at one end is a staircase of the same width to the galleries. The other staircases are those placed as before noticed. The refreshment room to the boxes is 50 feet by 60 feet; and the floor is fire-proof. Three doorways of 4 feet opening, and others of 4 feet 6 inches, give access to the boxes of the two classes on this tier. All doors are made to open outwardly, and within the thickness of the walls. Cisterns and fire-proof cocks are to be provided. In case of a rush from the house escape, in addition to that by the 14 feet ways, could be afforded by removal of some light framed partitions separating the inner bar of the tavern from the outer bar, or that next the street. The arrangements for the refreshment department, and in the provision of various conveniences, are extensive, as they are required to be from the practice of the house to avoid trouble in checks and re-admissions. Besides the tavern and the refreshment saloon of the boxes, there is a refreshment court communicating with the pit promenade, and measuring 28 feet by 25 feet, and an open court on the opposite side 50 feet by 15 feet. The main walls are 2 feet 3 inches in thickness at the piers, which carry the roof principals, the recesses being formed with arches above, and inverted arches below. The front to High-street, comprising that of the tavern, with the entrance to the theatre, is of stone, save the ground story, which is in cast iron. Piers or pilasters with ornament carved thereon at the upper part of the shaft, a plain cornice, and windows with moulded and splayed reveals are the chief features.—*Builder*.



## LECTURE ON CHURCH MUSIC.

ON Tuesday evening the Rev. T. Helmore, M.A., of Her Majesty's Chapel Royal, Manchester, delivered a lecture in the large room of the Free-trade Hall, on "Church Music." The Right Hon. the Earl of Wilton occupied the chair, and the large hall was crowded with a respectable audience. Amongst those present were Lord Grey de Wilton, the Countess of Wilton, Lady Grey, Lady Elizabeth de Roos, the Dean of Manchester, &c., &c.

The Earl of Wilton, in opening the proceedings, said:—Ladies and gentlemen, I have been requested to take the chair upon this occasion, for the purpose of introducing to your notice Mr. Helmore, who has undertaken to give a lecture upon church music in this hall. And it is with feelings of no common pleasure and satisfaction that I have undertaken to preside upon this occasion, having myself taken a deep interest in this important subject.—(Hear, hear.) And having again and again devoted no inconsiderable share of thought and attention to it, I am perfectly satisfied that the introduction of music into the services of our church—I mean music of a good, sound, and proper character—has been a means of improving and of diffusing a spirit of piety and devotion throughout this kingdom and people.—(Hear, hear.) And remember, ladies and gentlemen, in countenancing this meeting with your support, and in cultivating and nourishing a taste for music, you are performing a great national good.—(Hear.) You are adding a most important element to the advancement of social improvement by encouraging that to which these feelings and these impulses must invariably tend—I mean a sense of the value of order, an attachment to the constituted ordinances and authorities of the state, and above all a love of those great and varied institutions of this country, which has brought it to that state of social and moral eminence, which has made it regarded alike with feelings of admiration, and perhaps of envy, by almost every state in Europe. But, ladies and gentlemen, while we are speaking upon this subject, and the object for which we are more immediately brought together on this occasion, we must not forget that this is but a branch of the parent tree; it is but a branch of that parent institution which I am anxious to take this opportunity of recommending to your special notice and sympathy and support—I mean the Manchester Church Institute. (Applause.) This institution possesses news and reading rooms, which are supplied with the leading Church publications, London and other weekly and daily papers, magazines, and reviews. The institution contains also a library for reference and lending purposes, a class for vocal music, and also classes for acquiring French and German. Now these are the most important objects. It would indeed be a great subject for regret if an institution with such aims and objects did not meet with the support of the friends of the Church generally in Manchester, more especially of the younger portion of the community. Another most important object of this institute, which I wish particularly to draw attention to is, the promotion of unity in the Church. Unity, in my opinion, is the very soul of Christianity, and there is nothing that has ever appeared to me so subversive of that unity in the Church as the employment and the assumption of party watchwords and party titles, and above all, the habit of imputing unsound views to others. Would to God that anything I could say could tend to draw together that disservice which has taken place, or to heal those wounds which have been inflicted upon our Church during the last few years. But I have often thought that a very few grains of common sense, and a very few drops of charity and indulgence to others, would contribute more perhaps than anything else to heal those wounds and to soften the asperity that so constantly enters into the discussion of religious subjects.—(Hear and applause.) Why should there be any party in the Church of England? For myself I belong to none.—(Applause.) The only party we should acknowledge in the Church is the reformed Protestant Church, and more especially "that pure and apostolic branch of it which has been established in these realms."—(Loud applause.) For myself I confess that I love to hear our beautiful liturgy, the compilation of the wisdom and piety and virtue of the ablest and the most virtuous men that ever existed—I say I love to hear

that liturgy read with reverence and decorum, I love to hear the services of the Church performed with decency and in order, and above all I love to hear the pealing organ calling upon the united congregation to join with one harmonious heart and voice to the praise and glory of God.—(Applause.) Having stated the objects of the Church Institute, I would ask you what objects could be greater and more ennobling than these? and, depend upon it, by cultivating church music and those feelings and impressions to which it is calculated to give rise, by affording to the young and the ardent the means of religious and literary instruction and, above all, by promoting unity in the Church itself, we are establishing one of the greatest means to improve the social advancement of the country, and to augment the contentment, the happiness, the prosperity, and the splendour of the empire.—(Loud applause.)

In our notice of the admirable illustration of Church music given by the Madrigal Society on the 22nd of April, 1858, we remarked upon the fact that the whole of the illustrations to Mr. Helmore's lecture, given in the Free-trade Hall on the previous January, were of a mediæval character. The same was again the case on Tuesday evening; with the exception of a small anthem, 35 bars long, by the present professor of music at Oxford, and the concluding portion of an anthem by Croft, none of the music was much less than 300 years old. When Mr. Helmore thus limits his subject, the title of his lecture would be more appropriate if it was less comprehensive, for it were to place the music of the English church in a truly contemptible position to insinuate that such illustrations gave anything approaching to a fair exposition of the ecclesiastical music of England. The magnificent anthems of Purcell, the father of English Church music, are entirely ignored, and Mr. Helmore has not yet given a single specimen of the fine works of such worthy successors of that mighty genius as Clarke, Blow, Greene, Handel, Hayes, Boyce, Nares, Cooke, Battishill, Wesley, Attwood, Crotch, Walmisley, Elvey, &c., &c. And, the principal of foreign adaptation being conceded in the case of Palestrina, why is the privilege confined to that one composer, when the annals of music contain such names as Bach, Graun, Haydn, Beethoven, Hummel, Righini, Cherubini, and Mendelssohn? The man who can be contented with the materials which are to be found in the works of Palestrina and his predecessors, and who would obstinately reject the splendid acquisitions which succeeding generations have accumulated, must have a strange notion of the history of the art, and must be devoid of all sympathy with that feature in musical composition on which Mozart placed the highest value and importance—*expression*, which is seldom obtained by the dull and monotonous rhythm, the timid and unvaried harmonies, or the meaningless canons, imitations, and other elaborate nonsense of the founders of our Church music. After giving a *resumé* of his first lecture, Mr. Helmore commenced by commenting on the striking difference between the old Church music and the music of the opera, the theatre, or the military band, forgetting, however, to inform his audience that the secular music of the period, which he considers the golden age of Church music, was in all respects precisely similar to the sacred, as any one may see by examining the madrigals, &c., of the period. The first illustration was the *Venite*, sung to the eighth Gregorian tone, the verses sung in unison alternately by men and lads, comprising the choirs of All Saints, St. Andrew's, St. Matthew's, St. George's, the Holy Trinity, Manchester; St. Stephen's, Salford; St. Thomas's, Pendleton; All Saints, Newton Heath; St. James's, Birch; and St. James's, Didsbury; assisted by four of the children of the Chapel Royal; the harmonies arranged by Mr. Charles Childe Spencer, being given on the organ by Mr. Stevens, organist of Holy Trinity Church, Hulme, whom we must highly compliment for the smooth and judicious manner in which he played during the evening. Mr. Helmore resumed his lecture with quotations from the Fathers on the subject of music, incidentally mentioning that in the fourth century the choirs were divided into two bands, one of men and one of women, so that youths and virgins, old men and young, were all unitedly engaged in celebrating the praise of God in His Church. After alluding to the chants of St. Ambrose, he came to Pope Gregory, surnamed the Great, though

he called himself "*servus servorum Dei*;" to whose missionary zeal Great Britain is indebted for the introduction of Christianity. It was he who ordered the first antiphonarium, and he was the author of the suffrages, "Give peace in our time," the "Kyrie eleison," and the Hallelujah, translated in our liturgy, "Praise ye the Lord." The second illustration consisted of the *Magnificat* chanted, with the festal intonations, to the 7th tone, 4th ending. Mr. Helmore then noticed the gradual introduction of harmony, which was at first merely a succession of concords now thought extremely offensive to the ear. The earliest efforts of contrapuntal skill were all based upon the old melodies. Byrde's anthem, "Bow thine ear," which is founded on an Ambrosian chant, might be cited as an instance. Palestrina was stated to have carried the art to the greatest possible perfection—that he had never been surpassed—and that in spite of all subsequent advances, he still remained the best exponent of ideal perfection. He composed a whole mass on the plain song of the hymn "*Eterna Christi Munera*," which formed the next illustration.

The specimens of hymnology were from Mr. Helmore's "Hymnal Noted; or Translations of the Ancient Hymns of the Church, set to their proper melodies." This work on its being presented to the Bishop of Exeter by the Churchwardens of St. Olave's, Exeter, as inculcating Romish doctrine, and as being an object of offence, was declared by his lordship to contain phrases likely to excite scandal, and though the harmonies are in the prospectus stated to be "composed on the model of the great harmonists of the best periods of Church music," there are many points to which a sound musician would object. The very first cadence of the hymn, "The eternal gifts of Christ the King," or as it was called in the earlier advertisements "*Eterna Christi Munera*," presents neither the *Bachish* boldness of the leading note descending to the dominant, or the English stricter course of ascending to the tonic, and there remaining, but is an awkward jumble of the two. The latter half of the music to the hymn, "*Ad cœnam Agni providi*," consists of a series of "chopping and changing" in the parts with the view of avoiding progressions grammatically incorrect, a result which is achieved at such a sacrifice of all that is natural and harmonious as scarcely to leave anything deserving the name of music. The first verse of the former hymn was sung in full harmony, the second by men in unison, the third by trebles in unison, and the last verse full again. Any one acquainted with the history of music must know that this is a series of *modern* effects, and by no means a genuine exhibition of the early hymns. We do not think Mr. Helmore has any right to abuse modern music and modern resources and yet filch from them when it suits his purpose to do so. With regard to the adaptation of the words to the music, it struck us that the multiplication of notes to the one syllable had a very clumsy effect. In short, they were far inferior to our standard psalm tunes—the Old Hundredth, St. Anne's, &c. Mr. Helmore then entered upon an eulogium of Gregorian music, apologising for its apparent failure in the Free-trade Hall, and remarking that it ought not to be judged of by its accidents of time and place, but as the expression of the hearty worship of the sincere Christian, or as a means of edification. We confess that we could not see in what manner the selections from his favourite composer, the Sanctus and the Anthem, "*O Saviour of the world*," satisfied the latter requirement, as in the way of edification we imagine little can be obtained unless the words are distinguishable, which they certainly are not in such compositions as necessitate the singing of different words by each part simultaneously. In fact it was only once or twice in any of the anthems selected that with the closest attention and the programme in hand could a single syllable be detected. Anthems of this class have no accompaniment *proper*—if one is given it is a mere replication of the vocal parts; the organ was silent in two by Palestrina, but a most clumsy effect was produced by the use of the piano, which it seemed was necessary to enable the singers to take up their points; this said little for the ability of the ten choirs. Mr. Helmore, on resuming his lecture, remarked that the professional musicians of England were generally against the church modes, but that as God had raised up Pugin to restore Christian architecture, so he would give the church

another Palestrina to compose Christian music. He then enumerated several authorities who had spoken highly of these modes and who had advocated them being made a subject of study by the musical student. He instituted a comparison between them and modern melodies, and protested against the advocacy of them being considered to have any connection with the controversy between the Church of Rome and the Church of England. After an eulogium of Pugin who he said was a great admirer of the Plain Song, and reading a very absurd account of his visit to Cologne Cathedral, the lecturer again asserted his belief that the works of Croce, Vittoria, and Palestrina, were superior to the Masses of Beethoven, the Seven Last Words of Haydn, and the Requiem of Mozart. Mr. Helmore proceeded at considerable length, but the expression of impatience on the part of the audience which at this period became constant, prevented us from being able to gather even the meaning of the lecturer. If Mr. Helmore visits the Free Trade Hall again we should recommend him to imitate the method adopted by the Madrigal Society, and have the lecture printed with the book of words to be read at leisure, so that it would be only necessary to give the illustrations. The Holy Communion Service was then sung to the plain song of Merbecke, with organ accompaniment; the only effect produced appearing to be that of extreme weariness. Four specimens of anthem music followed.

The anthem, "I will exalt thee," by Dr. Tye, of which the choir sang the first part, is the first anthem set to English words after the Reformation. It was the result of the failure of a notable work which the Doctor, learned in all the science of the age, had composed in imitation of those who had previously set the Genealogy of Christ to music, and turned the "*Psalmes and Booke of Kynges*" into "ryme."

"The verse pleasaunt to make."

However "pleasaunt" the verse of Tye, the Doctor, according to Anthony à Wood, was "a peevish and humorous man, especially in his latter days; and sometimes playing on the organ in the chapel of Queen Elizabeth, what contained much music, but little delight to the ear, she would send the verger to tell him that he played out of tune; whereupon he sent word that her Majesty's ears were out of tune." The Rev. William Mason on this story observed that it tells us "precisely what the merit and demerit of Dr. Tye's music and that of his contemporaries was; they had all the learning of their time, without knowing how to make it useful. The primary use of music is to please the ear, and of vocal to convey the words it is joined to in a pleasing and intelligent strain; the second, but much more essential use, is to convey sentiment and affect the passions." And Mr. Avison remarks, "that there are, properly speaking, but three circumstances on which the worth of any musical composition can depend. These are *melody*, *harmony*, and *expression*. When these three are united in their full excellence, the composition is then perfect; if any of these are wanting or imperfect, the composition is proportionably defective." The anthem, by Tallis, "If ye love me," was very unsteadily given; the choirs were not only not up to the mark, but Mr. Helmore's *bâton* did not mend matters, for he evidently knows little how to use it. The anthem by Redford, though a nice specimen of the style, made us recal, by way of contrast, the fine composition by Purcell, to the same words, "Rejoice in the Lord alway," which was given so well at the concert of the Madrigal Society. The short anthem by the Rev. Sir F. A. G. Ouseley, demands no remark. Three quaint carols appeared to afford as much relief to the audience as they did on the former occasion; they were the only illustrations which enlisted any sympathy during the evening, but how far they are to be considered Church music we do not pretend to say. The chorus part of an anthem, by Croft, concluded the programme. The music was much better sung than at Mr. Helmore's former lecture, ample time having been afforded for rehearsals, which were commenced with the intention of being ready for last Easter, the time originally fixed for the lecture. But was it really requisite to bring down four of the children of the Chapel Royal to enable the boys to sing a few chants and choruses? The trebles in point of quality were the best portion of the choir, the other parts were somewhat coarse and unmusical.

After the conclusion of the lecture the Rev. Mr. Lamb, incumbent of St. Paul's, moved that the best thanks of the meeting be given to Mr. Helmore for the delivery of his most interesting and valuable lecture on Church music, and also to those gentlemen who had generously assisted him, and the united choirs who had so largely contributed to the efficiency of his illustrations on that occasion.—(Applause.)

Lord Grey: Ladies and gentlemen, I have great pleasure in seconding the motion which has just been proposed by Mr. Lamb; for I am quite sure our best thanks are due to Mr. Helmore. I think also that our thanks are equally due to the gentlemen who have so kindly assisted him. I therefore trust our motion will be carried unanimously and by acclamation. The motion was then put and carried, after which Mr. Helmore briefly acknowledged the compliment.

The Rev. Canon Marsden moved a vote of thanks to Lord Wilton for his kindness in presiding on that occasion, and for his readiness at all times to promote objects of public usefulness in connection with Manchester and the neighbourhood. The Very Rev. the Dean of Manchester seconded the resolution, which was carried with acclamation.

The Earl of Wilton acknowledged the compliment, and said it would always be a source of consolation to him to be able to reflect upon this and any other occasion on which he might have conducted anything to the welfare, happiness, comfort, or amusement of the town of Manchester.—(Applause.)—*Manchester Courier*, Oct. 23.

## AN ANCIENT CONCERT.

BY A VENERABLE DIRECTOR.

"Give me old music—let me hear  
The songs of days gone by."—H. F. CHORLEY.

O! come all ye who love to hear  
An ancient song in ancient taste,  
To whom all bygone Music's dear  
As verdant spots on memory's waste!  
Its name, "The Ancient Concert" wrongs,  
And has not hit the proper clef,  
To wit, Old Folks, to sing Old Songs,  
To Old Subscribers rather deaf.

Away, then, Hawes! with all your band!  
Ye beardless boys, this room desert!  
One youthful voice, or youthful hand,  
Our concert-pitch would disconcert!  
No bird must join our "vocal throng,"  
The present age beheld at font:  
Away, then, all ye "Sons of Song,"  
Your Fathers are the men we want!

Away, Miss Birch, you're in your prime!  
Miss Romer, seek some other door!  
Go, Mrs. Shaw! till, counting time,  
You count you're nearly fifty-four.  
Go, Miss Novello, sadly young!  
Go, thou composing chevalier,  
And roam the country towns among,  
No newcome will be welcome here!

Our Concert aims to give at night  
The music that has had its day!  
So, Rooke, for us you cannot write  
Till time has made you Raven gray.  
Your score may charm a modern ear,  
Nay, ours, when three or four score old;  
But in this Ancient atmosphere  
Fresh airs like yours would give us cold!

Go Hawse, and Cawse, and Woodyat, go!  
Hence, Sheriff, with your native curls;  
And Master Coward ought to know  
This is no place for boys and girls.  
No Massons here we wish to see;  
Nor is it Mrs. Seguin's sphere,  
And Mrs. B——! oh, Mrs. B——!  
Such bishops are not reverend here.

What! Grisi, bright and beaming thus  
To sing the songs gone gray with age!  
No, Grisi, no—but come to us  
And welcome, when you leave the stage.  
Off, Ivanhoff!—till weak and harsh—  
Rubini, hence! with all the clan;  
But come, Lablache, years hence, Lablache,  
A little shrivell'd thin old man!

Go, Mr. Phillips, where you please;  
Away, Tom Cooke, and all your batch,  
You'd run us out of breath with glees  
And catches that we could not catch.  
Away, ye leaders all, who lead  
With violins—quite modern things;  
To guide our ancient band we need  
Old fiddles out of leading strings.

But come, ye songsters, over-ripe,  
And into "childish treble break,"  
And bring, Miss Winter, bring the pipe  
That cannot sing without a shake;  
Nay, come, ye spinsters all, that spin  
A slender thread of ancient voice—  
Old notes that almost seem call'd in;  
At such as you we shall rejoice.

No Thund'ring Thalbergs here shall baulk  
Or ride your pet D-cadence o'er;  
But fingers with a little chalk  
Shall moderate—and keep the score!  
No Broadwoods here, so full of tone—  
But Harpsichords assist the strain;  
No Lincoln's pipes—we have our own  
Bird-Organ, built by Tubal-Cain.

And welcome! St. Cecilians now—  
Ye willy-nilly, ex good fellows,  
Who will strike up, no matter how,  
With organs that survive their bellows!  
And brief, O bring, your ancient styles  
In which our elders lov'd to roam,  
Those flourishes that strayed for miles,  
Till some good fiddle led them home!

O come, ye ancient London cries,  
When Christmas Carols erst were sung!  
Come, Nurse, who dron'd the lullabies,  
"When music, heavenly maid, was young!"  
No matter how the critics treat,  
What modern sins and faults detect,  
The copy-book shall still repeat,  
These Concerts must "command respect!"

*Hood's Own*, 1839.

NOTTINGHAM.—(From a Correspondent).—The following programme was performed at the third Concert of Chamber Music, on Friday, the 19th instant:—

PART I.—Quartet, Op. 21 in E minor, for two violins, tenor and violoncello, Messrs. Henry Farmer, Myers, Praeger, and T. L. Selby—Onslow. Sonata, Op. 21, in D minor, for violin and pianoforte, Messrs. Henry Farmer and Shelmardine—Gade.

PART II.—Quintet, Op. 4, in E flat, for two violins, two tenors, and violoncello, Messrs. Henry Farmer, Myers, Praeger, Allsop and T. L. Selby—Beethoven. Trio, Op. 66, in C minor, for pianoforte, violin, and violoncello, Messrs. White, Henry Farmer, and T. L. Selby—Mendelssohn.

The Onslow quartet, with its refreshing flow of melody, and the Beethoven quintet, one of the most captivating works of the great man's first period, were played with great precision and nicety, and elicited loud plaudits. Gade's sonata, one of those poetic effusions of that charming and highly-gifted composer, was beautifully interpreted. The evening closed with the trio *par excellence*, that miracle of symphonious part-writing, with its impetuous first movement, its love, and comfort-breaking andante, the witching fairy of the scherzo, and the plaintively passionate finale, with the glorious and triumphant chorale. There is an increasing interest manifested in these concerts, which augurs well for the future.



## JOHN FIELD.

(From the *Echo*.)

JOHN FIELD is one of those few Englishmen whose name is inscribed in ineffaceable characters in the archives of art. He was born in 1782, in Dublin, and was a pupil of Clementi's. He soon took his place among the most distinguished pianists of his time; and, even up to the present day, has never been surpassed for touch and melodious tone. He gained his first laurels as a *virtuoso* in Paris and St. Petersburg. In 1822, he migrated to Moscow, where his concerts and lessons became very popular. From 1832, he travelled through England, France, and Italy. He was detained in Naples by sickness, until he returned, in 1835, with a Russian family, to Russia, and died at Moscow, in 1837. A great number of concertos and solo pieces for the pianoforte have given an imperishable importance to his name. But the compositions which have enjoyed the widest circulation, are his celebrated *nocturnos*, which have been frequently imitated, but never equalled for unsurpassable and simple depth of feeling. F. Liszt characterises them as follows, in the preface to J. Schubert's admirable edition:

"Field's nocturnes are yet new by the side of much that has grown old; six-and-thirty years have elapsed since their first appearance, and a balmy freshness, a fragrant odour, is still wafted to us from them. Where else should we now find such perfect and inimitable *naïveté*? Since Field, no one has been able to express himself in that language of the heart, which moves us as a tender, moist glance does; which cradles to repose, like the soft, equal rocking of a boat, or the swinging of a hammock, which is so gentle and easy, that we fancy we hear around us the low murmuring of dying kisses.

"No one has ever attained these indefinite harmonies of the Æolian harp, these half sighs, floating away into air, and, gently complaining, melted in sweet pain. No one has ever attempted this, especially no one of those who heard Field himself play, or rather dream out his songs, at moments when, abandoning himself entirely to his inspiration, he departed from the first plan of the piece, as it existed in his imagination, and invented, in uninterrupted succession, fresh groups, which, like wreaths of flowers, he twined around his melodies, while he kept continually decorating the latter with this rain of nosegays, and yet so decked them out, that their languishing tremulousness and charming serpentines were not concealed, but simply covered with a transparent veil. With what inexhaustible profusion did he vary the thought when it occurred? With what unusual felicity did he surround, without disturbing it, with a net of arabesques?"

(To be continued.)

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